



W. E. R. 8
Dr. E. R. 8

\$ 45

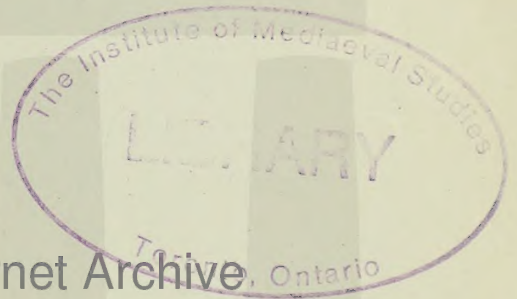
rfao

(25)

Dr. E. R.

ER 78

Rosenthal
\$45.00 u.s.



Digitized by the Internet Archive
in 2011 with funding from
University of Ottawa

SOTHEBY, WILKINSON & HODGE

34 & 35, NEW BOND STREET, W. (1)

CATALOGUE
OF
TWENTY-EIGHT
Illuminated Manuscripts
AND
TWO
Illuminated Printed Books

THE PROPERTY OF
HENRY YATES THOMPSON,
of 19, Portman Square, London.

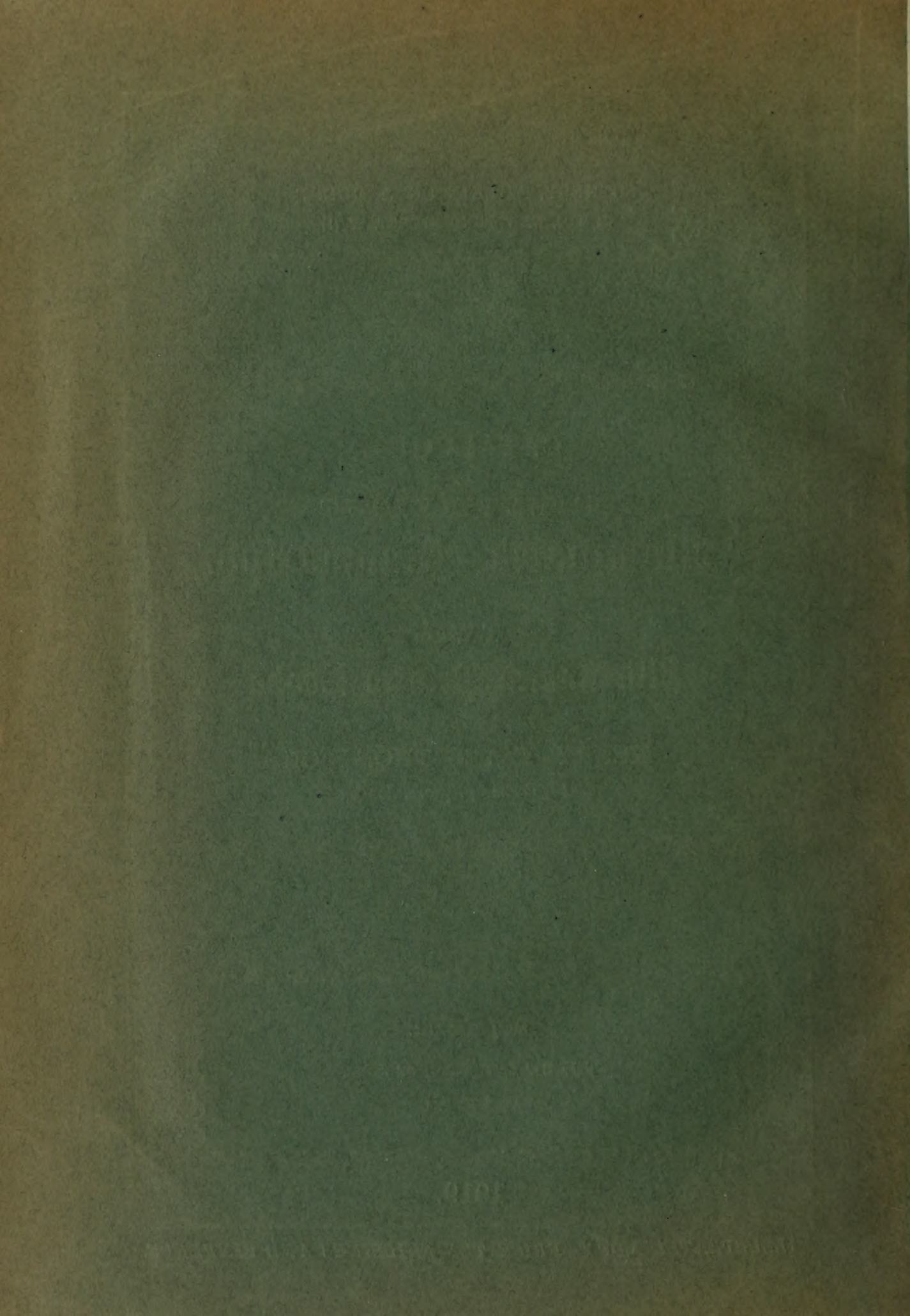
Day of Sale.

TUESDAY, THE 3RD OF JUNE,

AT 2.30 P.M.

1919.

ILLUSTRATED COPY—PRICE TEN SHILLINGS AND SIXPENCE.



CATALOGUE
OF
T W E N T Y - E I G H T
Illuminated Manuscripts
AND
T W O
Illuminated Printed Books,

THE PROPERTY OF
HENRY YATES THOMPSON.

of 19, Portman Square, London.

WHICH WILL BE SOLD BY AUCTION
BY MESSRS.
SOTHEBY, WILKINSON & HODGE

(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WAERRE, O.B.E., M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On TUESDAY, the 3rd of JUNE, 1919,

AT 2.30 O'CLOCK PRECISELY.

MAY BE VIEWED FOUR DAYS PRIOR. CATALOGUES MAY BE HAD.

Dryden Press: J. Davy & Sons, 8-9, Frith-Street, Soho-square, W. (1)

63

CONDITIONS OF SALE.

- I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s.; above five pounds 2s. 6d.; and so on in proportion.
- III. All lots are sold subject to the right to impose a reserve; and subject to the right to bid by or on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money, in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of ONE WEEK after the conclusion of the sale, the books or other property are not cleared or paid for, they will then be catalogued for immediate sale, and the expenses, the same as if re-sold, will be added to the amount at which the books were bought. Messrs. SOTHEY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VI. All the books are presumed to be perfect, unless otherwise expressed; but if, upon collating, any should prove defective, the purchaser will be at liberty to take or reject them, provided they are returned within TEN DAYS after the conclusion of the sale, when the purchase-money will be returned.
- VII. The sale of any book or books is not to be set aside on account of any worm-holes, stained or short leaves of text or plates, want of list of plates or blank leaves, or on account of the publication of any subsequent volume, supplement, appendix, or plates. All the manuscripts, autographs, all magazines and reviews, all books in lots, and all tracts in lots or volumes, will be sold with all faults, imperfections and errors of description. The sale of any illustrated book, lot of prints or drawings, is not to be set aside on account of any error in the enumeration of the numbers stated, or error of description.
- VIII. No Imperfect Book will be taken back, unless a note accompanies each book, stating its imperfections, with the number of lot and date of the sale at which the same was purchased.
- IX. To prevent inaccuracy in the delivery, and inconvenience in the settlement of the purchases, no lot can on any account be removed during the time of sale.
- X. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEY, WILKINSON & HODGE,

34 & 35, New Bond Street, London, W. (1)

Telegraphic Address: "Abinitio, Phone, London."

Telephone: Mayfair 4689.

In sending Commissions this Catalogue may be referred to as "FLAVIAN."

COMMISSIONS SENT BY TELEPHONE ARE ACCEPTED ONLY AT THE SENDER'S RISK,
AND MUST BE CONFIRMED BY LETTER OR TELEGRAM.

* Owing to difficulties of transit, 21 days will be allowed during the War to Buyers residing more than five miles from Charing Cross, but unless notice of alleged imperfections is received by Messrs. S. W. & H. within that time, no book will be taken back.

PREFATORY NOTE.

IN the case of this superb and unique collection we have been glad to accept the suggestion of the learned owner that he should himself prepare the catalogue. This, in consequence, has the advantage not only of the owner's scholarly knowledge, but of many interesting personal touches which would otherwise be lacking.

Generally, with the exception of the last two lots, which are printed books, and therefore formed no part of the owner's original collection of 100 MSS., all the items included in this sale have been fully described in the well-known catalogue which was prepared by the owner, with the assistance of Dr. Montague Rhodes James, now Provost of Eton, and other learned experts, including Sir George Warner, late Keeper of the MSS. at the British Museum, Sir E. Maunde Thompson, K.C.B., Mr. S. C. Cockerell, and others. Accordingly it has not been necessary to insert in this catalogue many details of description such as are usually given. References to this catalogue and to the volumes of Illustrations appear at the head of the descriptions of each manuscript.

SOTHEBY, WILKINSON & HODGE.

March, 1919.

120 11 1919

et mentis adiuvemur. **P.** Domine
 regis cum qui salter que antea sumus
 peccata. et propitius hominibus
 facias quod precibus obsequi in medio
 iustis ceteris. Amen. **Sanctus**



In nomine **P**atris. et **F**ilii.
 et **S**piritus **S**ancti. **A**men.
Pax tecum **E**t cum spiritu tuo.
 postea mittat tribuna per quatuor

in tabula ipsa scripta ubi dicto
In nomine **P**atris. et **F**ilii. et **S**piritus

Sancti. **A**men. **I**llam
 scripta sanctorum in par se audi.

Puta sunt et uenerunt nomina eorum
 in **S**anctum. **S**anctus. **P**ater. **S**anctus. **S**anctus.

Sanctus. **S**anctus. **S**anctus. **S**anctus. **S**anctus.
 antequam. **S**anctus. **S**anctus. **S**anctus. **S**anctus. **S**anctus.

Sanctus. **S**anctus. **S**anctus. **S**anctus. **S**anctus.
 in nomine **S**ancti. **S**ancti. **S**ancti. **S**ancti. **S**ancti.

Sanctus. **S**anctus. **S**anctus. **S**anctus. **S**anctus.
 in nomine **S**ancti. **S**ancti. **S**ancti. **S**ancti. **S**ancti.



Two pages of the
 METZ PONTIFICAL
 presented to the Fitzwilliam Museum, Cambridge,
 and, therefore, not included in this Sale.

PRELIMINARY.

AT the opening of the 7th Volume of my "Illustrations of 100 MSS." I inserted the following note:—

POST SCRIPTUM.

Now that I have done all I can by way of description and reproduction of these fascinating works of art, the question arises as to how the Hundred Illuminated Manuscripts shall be finally disposed of.

After consideration, I have decided that the best course for me, in all the circumstances, is, with three or four exceptions, to sell the whole collection by auction.

I am aware that some would prefer that I should make an arrangement by which the collection might be permanently kept together. In the case, however, of a small group of books, in which each individual is so important as to be well qualified to stand by itself, I prefer that the volumes should be in private hands, rather than be merged in any public collection.

I have decided, therefore, that these precious manuscripts, which have been to me of such absorbing interest, shall go, in the language of Edmond de Goncourt's will, "*aux héritiers de mes goûts.*"

Unless I am over tempted by some previous private offer, the sale of the first portion of the manuscripts will probably be announced at no distant date; and I can only hope that future possessors will obtain from them as much pleasure as they have given me.

H. Y. THOMPSON.

19, PORTMAN SQUARE, LONDON.

1 Sept. 1918.

In fulfilment of this intention, I design to sell these MSS. in three portions, each containing about thirty lots, which will in the main follow the order in which the MSS. occur in the seven volumes of my "Illustrations," in which every one of them is represented, often on a larger scale than can be employed in a sale catalogue. In the present portion 28 of the 100 MSS. are included, all but one of which are contained in the first three volumes of "Illustrations."

The "Metz Pontifical," which is in Vol. III of the "Illustrations," is not included. It was bequeathed to me by the late Sir Thomas Brooke, and I have recently presented it to the Fitzwilliam Museum at Cambridge, in memory of my generous friend. Another volume, the "Ciceronis Orationes," in Vol. II, was discarded some time ago.

I have also to note that, since I have been busy about this sale catalogue, the MS. entitled "The Psalter of Isabelle of France" has been acquired by friends of the Fitzwilliam Museum. In place of this MS., which was in Vol. I of the "Illustrations," I have substituted another Psalter of the same date, and resembling in some of its characteristics the Psalter of Isabelle of France.

To complete the number of thirty volumes I have added two printed books, which both contain miniatures of great interest, and which, therefore, I have thought not unworthy to rank with illuminated MSS.

I give as a frontispiece to this catalogue a small general photograph of the "Metz Pontifical," showing two of its characteristic pages, partly for its inherent interest, partly as illustrative of and for comparison with a similar MS., lot IV, in this sale.

Of each book in the sale I give one or two facsimiles, in some cases necessarily reduced in size, with a cursory description, referring persons interested to the four volumes of my catalogue, where they will find the fullest possible descriptions from the hand of learned experts.

Of the thirty lots in the present sale, eight were obtained by me from the Library of Lord Ashburnham, and five from that of M. Ambroise Firmin-Didot, the great Paris publisher, whose collection occupied a position of similar predominance in France to that of Lord Ashburnham in England. Both collections were made about the same period of the 19th century, when such achievements were comparatively easy.

H. Y. THOMPSON.

March, 1919.



CATALOGUE
OF
Twenty-eight Illuminated Manuscripts
AND
Two Illuminated Printed Books,
THE PROPERTY OF
HENRY YATES THOMPSON.

N.B.—Messrs. Sotheby, Wilkinson & Hodge are authorised by the owner to state that the portion of his collection contained in the present catalogue will be sold by auction, and that no private offer before the sale will now be considered.

LOT I.

GALLICAN MISSAL.

H. Y. T. *Catalogue*, vol. II, no. 69.

H. Y. T. *Illustrations of 100 MSS.*, vol. I, pl. I-III.

Vellum, $11\frac{1}{4}$ by $8\frac{1}{2}$ in., ff. 184, 40 Miniatures, mostly Historiated Initials. Cent. XI (c. 1060).

Binding: Red velvet, modern gilt edges, gauffred.

This is one of the most ancient volumes in the collection, and has the remarkable peculiarity that, with the exception of three or

four folios, not the most important, being missing, the preservation is perfect. It contains 11 full-page miniatures and 19 large initials, and the interlaced scroll-work is a fine example of the taste of the period.

The late Mr. Weale's ingenuity was tested in fixing the date and place of the book through the various Saints mentioned in the Kalendar and in the Proper of Saints. His investigations led him to attribute it to the diocese of Langres, in N. E. France.

What strikes me most about this MS. is its strong resemblance, in the entire absence of gold and its pale and subdued colouring, to a Psalter of the Gallican version in the British Museum (Arundel, LX), which was certainly written in England, and probably at Newminster. I cannot help thinking that the same artist had to do with both these manuscripts, and that he was probably a Frenchman. The Newminster MS. differs from others of the Winchester school by being, like this, entirely without gold.

This volume came to me from the Library of the Earl of Ashburnham (Appendix, no. XLIII).

PLATE 1, f. 1v. A fine initial D containing a figure of Christ—a cross in His right hand, a book in His left. He tramples underfoot a wivern and a dragon. “*Super aspidem et basiliscum ambulabis, et concalcabis leonem et draconem.*” Psalm 91.

PLATE 2, f. 155v. This page is from the Proper of Saints. In the upper half the Emperor Heraclius is advancing against Jerusalem. An Angel bars his entry, and tells him that the Christ entered Jerusalem meekly riding on an ass. In the lower half he is represented approaching humbly on foot, followed by his soldiers barefoot.



Lot 1

Original size, 11 $\frac{1}{4}$ by 8 $\frac{1}{2}$ in.

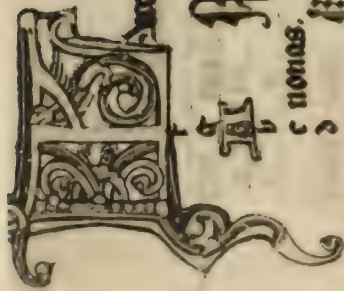
ueneranda. p̄ EODE DIE EXALTAT. S. CRV
CIS

Plat
2.



Lot 1.

Original size $11\frac{1}{4}$ by $8\frac{1}{2}$ in.



memor.

sancti eligi q̄i.

sancti benedi albis.

ost̄ s̄i andr̄a
concep̄io sancte marie

sancti lucie murg.
arch̄iep̄i q̄i. et m̄s.

sancti thome apli.

arch̄iep̄i mart̄is.
s̄orum innoc̄entium

sin̄edri pape.

c nonas.

c̄. vii.

nglia.



penitentie non sedet.

LOT II.

PSALTER OF PRÉMY, NEAR CAMBRAI.

H. Y. T. *Catalogue*, fourth series, no. CVII.

H. Y. T. *Illustrations of 100 MSS.*, vol. VII, pl. X.

Vellum, 6 $\frac{5}{8}$ by 4 $\frac{3}{8}$ in., ff. 253, 7 Miniatures. Third quarter, Cent. XIII.

Binding: Leather, early 16th century. A Netherlandish panel stamp, representing St. John the Baptist preaching, occurs twice on each cover, in a frame of fleur-de-lys. Rebacked.

This Manuscript is called as above because its first known owner was a nun who belonged to the small Augustinian convent of Prémy, near Cambrai, in the country so recently occupied by German troops. It really dates back to the time when St. Louis was King of France, and, in some interesting particulars, closely resembles the famous Hours of St. Louis, which is one of the gems of the National Library of France, and those of his sister Isabelle of France, of which I printed an exhaustive account in 1905, and which is No. LXXXV in my collection.

This little volume, which I have rather depreciatingly described as a poor relation of the two Royal books, is as nearly as possible of the same period, and has a remarkable resemblance to those magnificent volumes in the colouring and character of the *bouts de ligne* in which it abounds. These contain numerous armorial devices, most prominent among them those of France and Castile, which occur about fifty times in combination, and point manifestly to St. Louis and his mother, Blanche of Castile.

PLATE 3. The Kalendar page and initial to the 1st Psalm sufficiently show the scripts and the decoration; but the *bouts de ligne* can only be appreciated when the colours can be seen.

LOT III.

LA SAINTE ABBAYE, Etc.

H. Y. T. *Catalogue*, vol. I, no. 40.H. Y. T. *Illustrations of 100 MSS.*, vol. I, pl. VI-IX.

Vellum, 10 by 7½ in., ff. 82. Cent. XIV (1300-1320).

Binding: Modern vellum.

For a scholarly account of the contents of this Manuscript reference must be made to Dr. James's elaborate description in my catalogue (vol. I, pp. 225-232). From this we gather that the word "Jacques," written in a 15th century hand on each of the illuminations, indicates that the book, about a century after it was written, belonged to the great book collector, Jacques d'Armagnac, Duc de Nemours, and that the original MS. contained five religious treatises in one volume. It was subsequently in the possession of the Comte de Bastard, and then, or later, it was divided, and the longest tract, "La Somme le Roy," is now in the British Museum.

This, the first portion, containing four tracts, relating mainly to the convent life of the period, came into my hands from the Didot family in 1895. As to the execution of the script and miniatures, Dr. James says: "The volume contains four full-page pictures, three of which are in the very highest style of French art. It is difficult to imagine anything more absolutely finished and perfect in their kind than these three pages. Besides the paintings, on which it is useless to spend more words, the initials and writing of the first three tracts are of quite first-class execution. Those of the fourth tract (f. 53) are poor in comparison."

PLATE 4, f. 1. This composition illustrates the ideal state of the Sainte Abbaye. The central figure represents the first person of the Trinity, with the Dove and the Paschal Lamb above and below Him. The symbols of the Evangelists, the Virgin and St. Peter, with angels and seraphs, complete the upper part of the picture.

Below, the Abbess kneeling, with a red crozier in her hand, looks up at the Lamb. A nun kneels behind her. In the text it is said that Madame Charité is Abbess, Sainte Sapience is Prioress, and Honesté mistress of the novices. Probably the last-named is represented in the left-hand compartment, instructing two novices in the alphabet, and holding a birch-rod in her hand.



Lot III.

Original size, 9 1/2 by 7 1/2 in.

LOT IV.

BREVIARY OF MARGUERITE DE BAR (VERDUN
BREVIARY).H. Y. T. *Catalogue*, vol. I, no. 39.H. Y. T. *Illustrations of 100 MSS.*, vol. I, pl. X.

Vellum, 11½ by 8 in. ff. 358, 2. Cent. XIII (1290-1310).

Binding : Modern vellum.

This is one of four Manuscript volumes, all of great importance, all closely connected with the diocese of Metz and with the great family of De Bar. The best known of them is the "Metz Pontifical," formerly in the possession of Sir Thomas Brooke, and by him bequeathed to me in 1908. I have recently presented it to the Fitzwilliam Museum, and, as it formed one of my 100 MSS., I am giving an illustration of it as a frontispiece to this catalogue. The second is the "Rituale Metense," still, it is to be hoped, in the Bibliothèque de la Ville at Metz, which I only know through photographs. The third is the MS. now under consideration, of which the second volume belongs to the public Library of Verdun.

This volume was bought by me in Paris, in 1896, and is so profusely decorated, that the number of illustrations described in my catalogue amounts to no less than 741, historiated initials, grotesques, Bible scenes, etc.

In one respect it is superior to the Metz Pontifical, for the numerous coats-of-arms which appear in both have, in the Metz Pontifical, been defaced ; not so completely, however, that some cannot be, with some little difficulty, recognized as identical with those in the present volume, which has been left untouched. The two books belonged to a brother and sister, Reinhold de Bar, Bishop of Metz, and Marguerite de Bar, Abbess of the convent of Saint-Maur at Verdun.

As to the date of execution, Dr. James comes to the conclusion that this book was, at any rate, begun before the Metz Pontifical. As to where it was produced, there is no evidence. The grandeur of the family of De Bar may be gathered from the numerous Royal and distinguished alliances shown by the coats-of-arms profusely distributed through the pages, the most prominent being, naturally, the two fish of the De Bar family.

PLATE 5, f. 316. This page contains the beginning of the service for the Dedication of a Church, and gives a good sample of the script and general decoration of the MS. It contains, however, no specimens of the caricatures. The arms of Bar, two fish with crozier, and label for the brother Bishop, appear several times in the border and on the chasuble of Bishop Reinhold, who is represented in the initial P, entering a church. At the foot of the page we see King Solomon at prayer before an altar.

PLATE 6. Two examples of the grotesques with which the borders of the book are profusely adorned.

In dedicatione eccle ad. vñ.
a. sup ps.
pe huc do mu
et omnibus in
pitantibus in ea ppe in gre
dientibus et regredientibus al
telusa. corae. p. Letatus su. A.
in dedicatione huius templi lau
dat deum omnis militia celorum
et omnis terra laudet nomen do
mini quia exaltatum est nomen
ius solius corae. p. Ad te levavi.
a. Benedic domine domum istam
quam edificavi nomini tuo ut
mentum in locis istis exaudi pre
ces in celo a do paratam can
quam sponsam ornata in ui
corae. p. Lauda iherusalem.
idi civitatem sanctam cap.
ihlm novam descende
tem de celo a do paratam can
quam sponsam ornata in ui

pos in excelsis solio glorie tue.
corae. p. Qui confidunt. A.
Benedic domine ut quisquis hoc
templum beneficia petaturus in
grediarur cuncta se impetrasse
lectur. corae. p. Nisi do cali. A.
Sanctificavit dominus taber
naculum suum hic est domus
domini in qua invocatur nomen
ius de qua scriptum est exiit iso
men meum ibi dicit dominus.
corae. p. Lauda iherusalem.
idi civitatem sanctam cap.
ihlm novam descende
tem de celo a do paratam can
quam sponsam ornata in ui



Plate
6.

Original size, $3\frac{5}{8}$ by $3\frac{1}{4}$ in.



Lot IV.

Original size, $2\frac{1}{4}$ by 2 in.

LOT V.

HOURS OF JEANNE II, QUEEN OF NAVARRE.

H. Y. T. *Catalogue*, vol. II, no. 75.

H. Y. T. *Illustrations of 100 MSS.*, vol. I, pl. XI-XXV.

Vellum, 7 by 5½ in. ff. 271, 108 miniatures of various sizes. Cent. XIV. (1336-1348).

Binding: Citron morocco with gold tooling, of the end of the 18th Cent. It resembles the work done at Toulouse by the English binder of Count Macarthy, and several of the tools are identical with those used by him.

Like the Psalter of Isabelle of France, this volume has been the subject of much writing, and, like it has the distinction of being placed by M. Delisle in his monumental "Notice de Douze Livres Royaux," where it appears as no. X. In my catalogue it is elaborately described by Mr. S. C. Cockerell (pp. 151-183), with a careful analysis of the four "hands" which are responsible for the miniatures. I myself wrote in 1899, for presentation to the Roxburghe Club, a history of the vicissitudes of the book, from the date of its production, about 1334, to my purchase of it from the Ashburnham Library. In this I was much assisted by M. Aug. Longnon's "Documents Parisiens sur l'Iconographie de Saint Louis" (Paris, 1882).

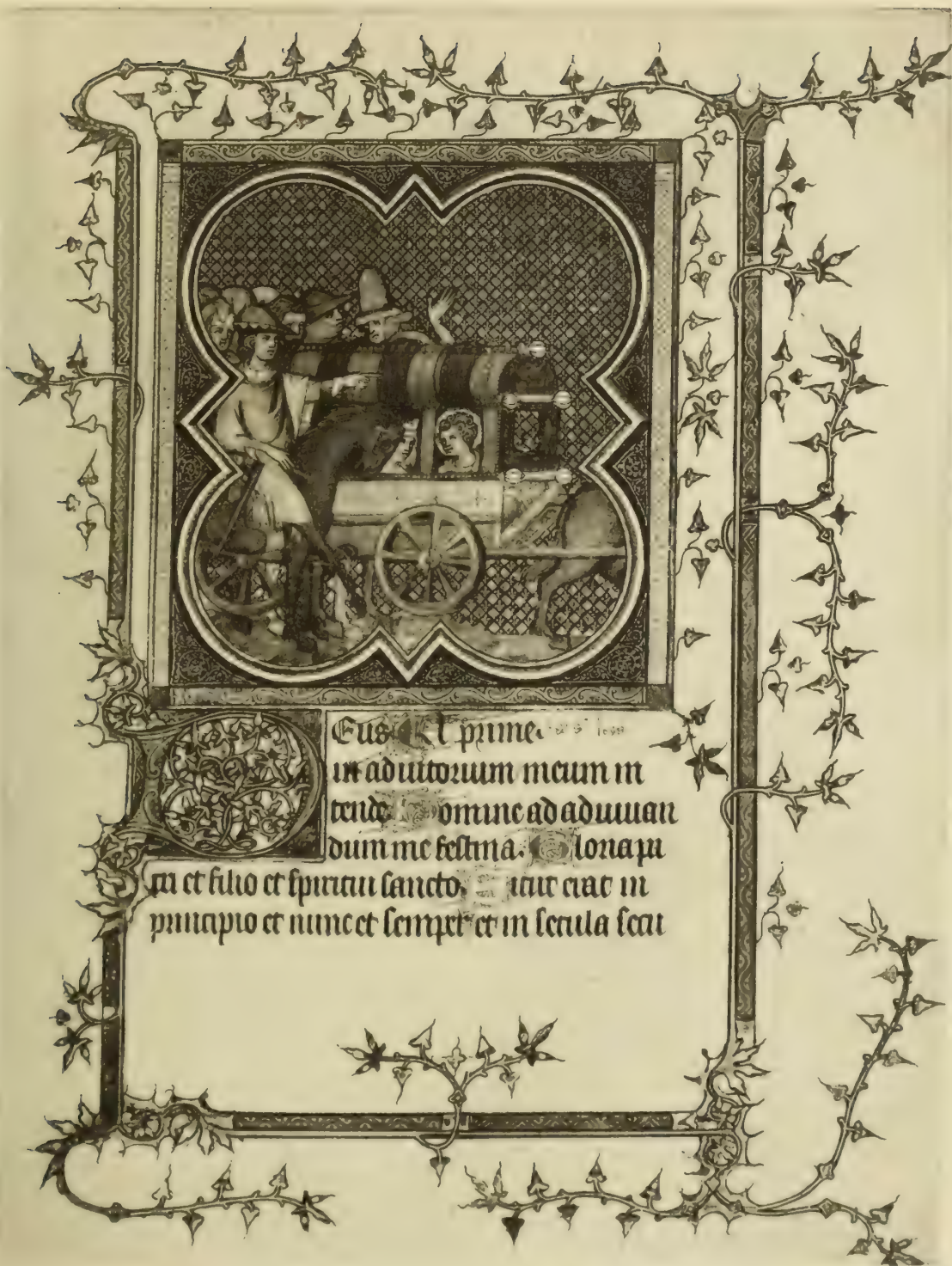
Among the most remarkable features of the MS. are the twelve pages of the Kalendar, with their curious illustration of the conflict between the Old and the New Dispensation, the Church and the Synagogue, which are found in three or four other famous books, and are of great beauty and significance.

After the time of its first owner, the book disappeared until some three hundred years later, when the famous Peiresc discovered it in a Paris convent, and made careful drawings from it of the

series of miniatures, 8 in number, of the Hours of St. Louis, containing, each of them, a portrait of the King and some scene from his life. The book also contains (f. 150), a portrait of King Philip VI of Valois and his wife, Jeanne of Burgundy, kneeling before the relics of the Sainte Chapelle, which had been brought to Paris from Constantinople. Of the 78 large miniatures in this wonderful book, it is only possible here to reproduce two.

PLATE 7, f. 97. St. Louis going to Reims to be crowned. The little King, eleven years old, is with his mother, Blanche of Castille, in a rich tilted waggon, accompanied by nobles on horseback.

PLATE 8, f. 123v. Queen Jeanne, crowned and holding a book, is addressed by her guardian angel, who holds her left hand and points to an old beggar, who, with three children, beseeches alms. I consider this one of the most beautiful conceptions of the miniaturists of the 14th century; the Queen, the angel and the beggar group, are given with exquisite skill and delicacy.



Lot V.
Same size as original.



BOOK OF HOURS OF JEANNE OF FRANCE, QUEEN OF NAVARRE
FRENCH (PARISIAN) C. 1336 - 1348

Lot V.
Same size as original.



Lot VI.
Same size as original.

LOT VI.

THE TALBOT HOURS.

H. Y. T. *Catalogue*, vol. II, no. 83.

H. Y. T. *Illustrations of 100 MSS.*, vol. I, pl. XXVI-XXVII.

Vellum, $10\frac{3}{4}$ by $4\frac{1}{4}$ in. ff. 5 and 139, 26 Min. Cent XV (c. 1430).

Binding: The original wooden boards, bare.

There is a very long and elaborate account of this MS. in the great Didot catalogue, by Didot's friend and librarian, M. Pawlowski, who is of opinion that it was made in Normandy, or, at any rate, in N.W. France. The miniatures are of varying excellence; the portraits, prayers, verses, and various personal allusions make the volume of great interest for the career of John Talbot, first Earl of Shrewsbury. About the year 1433 that great General married as his second wife Margaret Beauchamp, eldest daughter of Richard Beauchamp, fifth Earl of Warwick; and there is good reason for supposing that this Book of Hours was made for Talbot on that occasion. Twenty years afterwards Talbot was killed in an affray at Chatillon, near Bordeaux, by a band of Bretons. This Prayer Book, which had been made of a peculiarly long and narrow form, so as to be suitable to be carried in the holsters, seems to have been picked up on the battlefield, and only reappeared four hundred years later in a shop at Nantes, whence it found its way into the library of M. Ambroise Firmin-Didot.

PLATE 9. Gives the lower portion of f. 7v, and contains the coats of arms and emblems of the bridal pair, their initials, plentiful daisies (for Marguerite), and on the central ribbon, the motto adopted by Talbot: *Mon seul désir au roy et vous*. (The upper half of the page shows the Earl and his bride, accompanied by their patron Saints, St. George and St. Margaret, kneeling before the Virgin.)



Lot VII.
Original size, $8\frac{3}{4}$ by $4\frac{1}{2}$ in.

LOT VII.

THE HOURS OF MARGARET BEAUCHAMP.

H. Y. T. *Catalogue*, vol. II, no. 84.

H. Y. T. *Illustrations of 100 MSS.*, vol. I, pl. XXVIII.

Vellum, $8\frac{3}{4}$ by $4\frac{1}{2}$ in. ff. 102, 31 Min. Cent. XV (c. 1430).

Binding: Brown leather of Cent. XVII.

Two years before my acquisition of the Hours of John Talbot (Lot VI), I obtained from Lord Ashburnham the companion volume, evidently produced in the same *atelier*, whether in Paris or Normandy, for the same occasion, the marriage of Margaret Beauchamp to the English hero. It is impossible to say how it found its way in 1610 to the Monastery of St. Willebrord, at Epternach in Luxembourg. That is the only clue we have to its adventures during the four hundred years which elapsed before it entered the library of Lord Ashburnham.

It is a strange coincidence that these two volumes, which can never have met since the lifetime of their original owners, should find themselves together again, in my collection. Though the MSS. are evidently companions, that of the bride is somewhat smaller and of superior workmanship.

PLATE 10. The frontispiece to the Kalendar, arranged on exactly the same lines as the corresponding page in the Talbot Hours. The picture at the top shows the same personages somewhat differently arranged; the lower part has more daisies and fewer crests or emblems, and the coats of arms on the banners have been completely obliterated.

LOT VIII.

MISSAL OF THE CARMELITES OF NANTES.

H. Y. T. *Catalogue*, vol. I, no. 34.

H. Y. T. *Illustrations of 100 MSS.*, vol. I, pl. XXIX-XL.

Vellum, $15\frac{1}{8}$ by $10\frac{1}{4}$ in. ff. 274, 91 Min. Incl. Kalendar. Cent. XV
(1445 ?-1476).

Binding: Dark blue morocco, by Bozerian.

This volume belonged without doubt to the Carmelites of Nantes, and its pictured decorations render it a unique monument of the history of the Dukes of Brittany. It was among the books from the Hamilton Library purchased by the German Government and resold by them in 1889 (Lot 30). It is perhaps unique among Missals by reason of the series of historical portraits which it contains, and which embrace the Dukes of Brittany and their families from John IV, who began his reign in 1345, to Francis II, who died in 1487. The monastery of the Carmelites of Nantes was completed in the reign of John IV (died 1399); one of the miniatures (f. 7), shows the building in progress; from the windows of the cloister the master-builder and the Superior look out at the workmen, one of whom is putting blue tiles on the roof, while others work on blocks of stone, under the direction of a white-robed Carmelite.

Of the 91 miniatures, no less than twelve deal with the personalities of the Dukes of Brittany, chiefly family parties of the Dukes, in which their wives and daughters all have their coats-of-arms embroidered on their skirts; but three of them deal with remarkable passages in the life of Duke John V, one of which is reproduced here (pl. 11). In the first, John and his brother Richard are seen confined in some castle in Brittany, having been treacherously captured by Olivier, Comte de Penthièvre. In the same picture is

another Castle, that of Pevensey, with a narrow channel between, in which the Duke's brother, Arthur de Richemont and his mother are imprisoned. They are all looking out of barred windows. With a view to his deliverance, John made a vow to pay to the Carmelites of Nantes his weight in gold. He is shown (pl. 11) being weighed against gold vessels of many forms. In a still further miniature (f. 130v), John is seen paying the remainder of his vow in jewels, which he hands to the Abbot from a round vessel which his page holds.

Although the artistic work is not of the very first order, and most probably the production of some provincial artist, the drawing is extremely realistic and spirited, and not without a sense of humour. I know no other instance where historical episodes of this description are chronicled in a religious book. They are evidently introduced owing to the intimate connection of the ducal family with the Carmelite monastery. Of the Monastery we have a picture in the great Crucifixion scene (pl. 12), the last of the historic illustrations, which must have been added after 1471, when Duke Francis II married Marguerite de Foix, and before 1476, when their famous daughter Anne, who by her marriage with two French Kings united Brittany to the kingdom of France, was born.

PLATE 11. The Weighing of Duke John V (*see above*).

PLATE 12. The Crucifixion and portraits of Duke Francis II and Marguerite de Foix (*see above*).



Lot VIII.
Same size as original.



PLATE VIII.

Original size, 15 $\frac{1}{2}$ by 10 $\frac{1}{2}$ in.



Qui commence le prologue ou prologue du livre
de Boece de consolation. Lequel maistre Jehan de meun
translata de latin en francois. Et comme il se contient
et apres en avant. et s'enuient au for vbe le quart
en 1310.

Eta tonal maigeste. tres noble prince. par
la grace de dieu for de france. vbe le qrt
le Jehan de meun. qui hadiz ou tomant
de la tete. plus que lalousie ot mis en
prison belacueil. ens enseigne la maniere du chaste.

LOT IX.

BOETHIUS DE CONSOLATIONE PHILOSOPHIÆ (*in French*).

H. Y. T. *Catalogue*, vol. I, no. 45.

H. Y. T. *Illustrations of 100 MSS.*, vol. I, pl. XLI-XLIV.

Vellum, 9 $\frac{3}{8}$ by 6 $\frac{7}{8}$ in. ff. 158, 5 Min. Cent. XV (1480).

Binding: Purple velvet.

There are five decorated pages in this beautiful book, and a great deal of excellent pen-work. It was written in Paris about 1480, and came to me from the library of M. Ambroise Firmin-Didot.

PLATE 13, f. 1. The opening page, which I reproduce here, gives an interesting view of Paris, with the King's Palace and the Pont au Change. On the left the King, Philip IV, sits under a canopy; he is attended by six counsellors, and his horse, saddled and bridled, waits in the street. On the right of the picture is the author or translator, with a graceful lady in white, Philosophy, supervising his labours. The medallion above and the letters M. and N. have not been satisfactorily explained.



Comment ce nom pasque est prins
entendu en diverses manieres en l'escap
ture. Chapitre. 21.

Selon le dit de
saint iehan
maintenant
arrousons de
sang nostre li
ure et a la face
des enfans d'is
rael mettons

du sang a l'entree et aux huisseries de no
maisons et a la maison de nostre oiaus

comme fist iacob ceignons corde et cein
ture tainte en rouge ou en vermeil li
ons en nostre main comme on fist aza
ra fils de thamar vng coldeau rouge a
ce que puissions raconter histoire de la
vache occise et tuer en la vallee car apres
les choses desultrées vire que venons
a la passion de nostre seigneur ihus la
quelle par affection devons regarder et
effec enlum amli quil est clari en ces
inspice et fac Regarde et bay selon l'ec
plaire qui te est montree en la montai
gne. nostre seigneur ihus est ome



LOT X.

VIE DE JESUS-CHRIST (*Tom. II*).

H. Y. T. *Catalogue*, vol. I, no. 39.

H. Y. T. *Illustrations of 100 MSS.*, vol. I, pl. XLV-XLVIII.

Vellum, 14 by 10 in. ff. 336, 2 half-page Min. and more than 80
the width of the column, 3 in. Cent. XVI (1500-1508).

Binding: Contemporary stamped leather, French.

This MS. is the second volume of a Life of Christ, the first being in the *Trésor* of the Cathedral of Lyons. It was made for Philippe de Gueldres, who in 1485 married René II, Duke of Lorraine. The initials of herself and her husband and their arms are in the borders of the opening page of the book. René died in 1508, and the MS. was probably made shortly before that date. As soon as Philippe had seen her son proclaimed Duke, she retired to the convent of Ste. Claire at Pont-à-Mousson, where she died in 1547, at the age of 85.

PLATE 14, f. 137. In the foreground of this picture is the Red Sea, very red, and full of horses and men in gold helmets, and various coloured armour. In the centre is King Pharaoh, with arms out-stretched. On the shore behind is a vast crowd of Israelites led by Moses and Aaron; the rocks of Sinai beyond.

LOT XI.

MARTYROLOGY, ETC. A GREAT MONTE CASSINO MANUSCRIPT.

H. Y. T. *Catalogue*, series I, no. 8.

H. Y. T. *Illustrations of 100 MSS.*, vol. II, pl. I-IV.

Vellum, $14\frac{1}{2}$ by $10\frac{1}{4}$ in. ff. 190, 2 whole-page Initials, and numerous smaller ones in the text. Cent. XII.

This volume was produced about the middle of the 12th century, or possibly earlier, for some monastery in Southern Italy, whose patron was Saint Bartholomew. The probability is that it was written at the Benedictine Convent of Monte Cassino. It is not easy to say from what source these monks derived their peculiar style of writing and decoration. Where the human figure is portrayed, as in many of their MSS. at Monte Cassino, and in the few copies that survive at the Vatican and in Paris, both faces and costume indicate a Byzantine origin. On the other hand the initials have little in common with Greek work, and their intricate patterns suggest rather an Irish, or at all events a Western influence. Unfortunately in the present volume the page or pages which contained pictures have been removed. The initials and script, however, are of the best period, and I know of no other example of a Monte Cassino book in England or America, with the exception of one in the Bodleian Library. When I bought this book in Frankfurt 26 years ago I little knew what a treasure I had lit upon ; still less did Mr. Baer, of Frankfurt, who sold it to me.

PLATE 15, f. 86v. This great letter is the initial to the text of the Rule of Saint Benedict. It is an M in the form of a pair of horse-shoe arches, which may possibly indicate an Oriental influence. The ground of the interior is gold, and the interlacings are light brown, blue and green. At top and bottom of the central column is a pair of beasts, and within are eleven pairs of white beasts.

Following the large initial is a line of gold capitals, on blue ground, mottled with white, the rest being in black capitals on gold ground. The words are as follow: "Monachorum quattuor esse genera manifestum est."

Note the somewhat barbaric but exceedingly bold and striking arrangements of form and colour in this remarkable capital letter.

PLATE 16, f. 117v. Contains specimens of the smaller initials with which the volume abounds. The script is in a fine bold Lombardic hand, and the ink is of a brilliant black, and has stood well the test of eight hundred years.



QVATT VOR

ESSE GENERA

PIA INI FE

STVM EST

Lot XL

Original size, 14 $\frac{1}{2}$ by 10 $\frac{1}{4}$ in.

longe factis p[ro]p[ri]is
 escantur.
Qui
 p[ro]p[ri]o
 uis responso dit
 gatur. & ex die
 spectatur te[st]u[m]
 ard monasteri[u]m.
 non p[ro]p[ri]um
 factis manducant.

RS
Qui
 om[ni]no
 longe
 sunt in laetate.
 ducit in uia. Et
 non possunt h[ab]ere
 competentem oc
 cultate ad op[er]at
 dum. & abbas
 hoc p[ro]p[ri]um

LOT XII.

VITA CRISTI ETC. ICONIBUS DEPICTA.

H. Y. T. *Catalogue*, third series, no. LXXXI.

H. Y. T. *Illustrations of 100 MSS.*, vol. II, pl. V-XV.

Vellum, 9½ by 7 in. ff. 20, painted on each side, except the first and last which are painted on one side only and pasted down on the binding. First half of XIV Century.

Binding : Crimson morocco, covering probably original boards.

This interesting and perplexing little volume is without any text or script, and the various art experts who have examined the thirty-eight paintings which it contains have differed much in their attribution. On the whole, I think the weight of opinion points to Siena and the Sienese School as its probable origin. The date may be about 1300. I have seen some paintings by Duccio which struck me as similar, though superior.

No less than eleven of the pictures are reproduced in vol. II of my "Illustrations." I have been informed that Sir Edward Burne-Jones expressed unbounded and enthusiastic admiration of these paintings.

PLATE 17, f. 22. Christ ascending His cross. This is an unusual rendering of the subject. The executioner hands Him a hammer as if to indicate that He was to nail Himself to the cross—an impossible suggestion based probably on some Byzantine legend. There are similar pictures in two 13th century Bibles *Moralisées* at Vienna (Co. 1179 and 2554). See also a triptych reproduced by Salomon Reinach (*Repertoire de peintures*, 1905, p. 14), and attributed to Giotto.

PLATE 18, f. 37. This is the last of four pictures dealing with the life of a hitherto unidentified Saint. The others are (1), the Saint giving figs to a cripple ; (2), A smart youth in pink gives money to an old woman. The old woman seems to bargain, the Saint (clad in grey edged with white), seems to expostulate. Is the old woman bargaining for her daughter ? (3), in the upper part the Saint adores the cross ; in the lower part he preaches to a number of people. (4), the picture of which I give a facsimile, which shows the Saint lying in his coffin in a tree, guarded by soldiers. It would be interesting if anyone could throw light on the identity of this Saint.



Lot XII.
Original size, 9½ by 7 in.



Lot XII.
Original size, $9\frac{5}{8}$ by 7 in.

LOT XIII.

THE BENTIVOGLIO BIBLE.

H. Y. T. *Catalogue*, series I, no. 4.

H. Y. T. *Illustrations of 100 MSS.*, vol. II, pl. XVI-XXI.

Vellum, $11\frac{3}{8}$ by $8\frac{1}{8}$ in. ff. 558, 87 Miniatures. Cent. XIV.

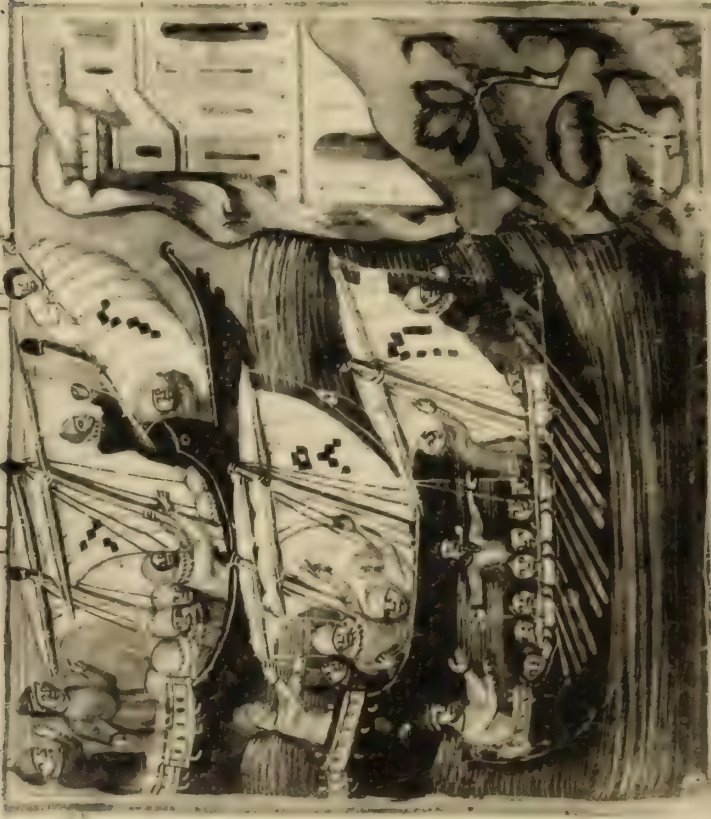
Binding: Modern dark green morocco, by Gruel.

This is the only Italian Bible in my collection. It is in fine condition, and the rich Venetian colouring and massive red gold give the pages a very gay appearance. There is a great deal of pretty delicate pen-work. Some of the pages have been unfortunately disfigured by subsequent additions of ornament in an inferior style.

It seems to have been written for a Franciscan House, and to have come later into the possession of a member of the Bentivoglio family, whose arms *Per bend indented or and gules* are in every case painted over the original arms.

PLATE 19. f. 103v. The opening page of Judges. Joshua in bed dying surrounded by his friends. In the decoration below are two curious half-length figures; note the cock and the red and black beetle.

indis stationes meae et plangent ipsam troiam.



Quare flexa quile mateo remora ipius troia
ne urbis litto:ibus appropinquat in terram
descendere satagentes. Troiani uero uidentes
nauis ipsas iam eorum litus et litora in tanta
multitudine attingisse subito in arma prosili

tibus in illis mare uentos obsorbunt et qui in
in ex eis puenire potuerunt in terra a troia
nis in multo martuo puniuntur multorum
flagellorum acerbitate concussi timuit et heu in
ferentur ita: demis sunt nubes in aere ex



LOT XIV.

LIBER TROJANUS.

H. Y. T. *Catalogue*, series I, no. 44.

H. Y. T. *Illustrations of 100 MSS.*, vol. II, pl. XXII-XXV.

Vellum, 13 by 9 in. ff. 88, 176 pictures in the text. Cent. XIV
(1450).

Binding: Red morocco, French, 18th Century.

This volume is of a rare and interesting character. Italian lay books of the 14th century, profusely illustrated, are not often seen, and this particular MS. is proved to be of Venetian origin by a number of faintly written instructions to the illuminator, which have by accident not been erased, and which are in the Venetian dialect. Mr. Nathaniel E. Griffin, of Princeton, who collated many MSS. of this book, told me that this is the third earliest he has met with, and that he knew of only one other with miniatures.

PLATE 20, f. 38v. In the first of these two pictures four Greek ships are about to touch land at Troy. In the second their landing is being resisted by the Trojans, two of whom charge out of the city gate on horseback.

LOT XV.

THE PONTIFICAL OF ANDREA CALDERINI.

H. Y. T. *Catalogue*, series II, no. 90.

H. Y. T. *Illustrations of 100 MSS.*, vol. II, pl. XXVI-XXXIII.

Vellum, $14\frac{3}{4}$ by $10\frac{1}{2}$ in. ff. iii, 144, 78 Miniatures. Cent. XIV (1378-1385).

Binding : Nineteenth century English, dark maroon morocco, tooled with Gothic designs.

Andrea Calderini was Bishop of Ceneda, a small town at the foot of the Venetian Alps, about forty miles north of Venice, from 1378 to 1385. The MS. passed afterwards into the hands of another Bishop, whose arms, *a stag's head cabossed and a chief argent*, have been painted over earlier work throughout the volume.

Ceneda is now merged in the neighbouring and larger town of Vittorio. When I visited the place in 1901 I saw the arms and dates of all the Bishops displayed in the sacristy, but the stags' heads were not there, and the Calderini arms were quite different. The arms remain somewhat of a mystery, but it is clear that the book was admirably written and illustrated for Bishop Calderini, and ought to have been kept carefully for ever in the picturesque cathedral of Ceneda.

The decoration is a magnificent example of the period in North Italy; the rich, bold colour design and figure-painting give a gorgeous effect to the pages, and a special feature of the book is the immense amount of graceful pen-work in red and blue. The

extraordinarily varied patterns displayed on many pages, give a unique value to this book.

PLATE 21, f. 107v. The Pope, attended by Italian Cardinal-Bishops, places an Imperial crown on the head of the Emperor. The presence of a German emperor, with his suite of flaxen-haired giants, kneeling before an Italian Pope, attended by a company of dark-haired Italians of a refined and intellectual type, give a peculiar interest to this plate.

PLATE 22, f. 51. A specimen of the penwork with which the book is profusely ornamented.

bulis et p[re]sionalib[us] deducit usq[ue] ad gradus
basilice s[an]c[t]i petri. cantabunt uniu[er]sis. f. 2.



Pecce ego mitto angelus meus etc.
cantabunt ei missula sp[irit]ualib[us]
ante ip[s]um. et p[re]cedo urbs gl[ori]orum
p[re]sente. Cum uenit ante basilica

ambit super falconibus in superioribus gradibus
altaris paratus. Et ministris ac ceteris ordinibus
di hunc ante super capta prostravit. Et tunc
et scola inchoat letamini. qui tunc alii solui ior
dum ante diaconorum et presbiterorum dicit. si melius sit
¶ mel. X. p. l. dices.
X. p. audite nos. X. p. et audite
nos. P. ante de ceteris misere nobis.

LOT XVI.

SECRETA SECRETORUM. TESORO OF BRUNETTO
LATINI, Etc.

H. Y. T. *Catalogue*, series III, no. 89.

H. Y. T. *Illustrations of 100 MSS.* vol. II, pl. XXXIV-XXXVII.

Vellum, 9½ by 7 in. ff. 144, 53 Pictures. Dated 1425.

Binding: Modern dark red morocco, by Gruel.

This volume was written in 1425 by one Bartholomeo de Lorenzo da Figline, and is a distinctly Florentine production. The only illuminated portion is the Tesoro, of which an abridged text is given (ff. 42-85). The pictures are in the text. Some are framed, some unframed. The colours are bright and light; the gold is small in amount and unburnished.

It is interesting to find a book so satisfactorily signed and dated; Figline, the native place of the scribe, is half-way between Florence and Arezzo.

PLATE 23, f. 50. On this page Nimrod, behind whom stands an armed guard, directs the building of the Tower of Babel. Below, Zoroaster, the inventor of magic, beckons to two demons, who are horned and winged. Zoroaster stands in a magic circle and holds a red book.

Si poteris illius terre mutare aerem atq; aquam
et insuper dispositionem ciuitatum, imple tuum
propositum sin autē dominare super eos cum boni-
tate et exaudi eos cum benignitate. Quod si fece-
ris stoncam habeo qđcum rei adiutorio erunt tibi
subiecti ad tuum beneplacitum et preceptum, et p
amorem quē habebunt inte dominaberis in eis
pacifice cum triumpho. Alexander igitur recepta
epistola adimpleuit suum consilium diligenter
et erant persēs magis ac magis obediētes suo
imperio q̄ alie nationes.

DE PROLOGO IOHĀNIS QVI

TRANSTVLIT HVC LIBRŪ

IOHĀNES QVI TRĀ

STVLIT LIBRŪ ISTŪ

FILIVS PTICII LIN

GVARVM ITERPE

Trator peritissimus et fidelissimus, inquit.
Non relinqui locum nec templum in quibus
philosophi consueuerint componere, et deponere
sua opera et scripta que non uisitant, nec
aliquam habere noticiam de scripturis philoso-
phas que non exquisiui quousq; ueni ad oraci-
lum solis, quod construxit esculapius, qui i quo
inueni quendam uirum abstinentē solitarium
in philosophia peritissimum, cui me humiliavi

LOT XVII.

ARISTOTELIS ET ALIORUM TRACTATUS.

H. Y. T. *Catalogue*, series I, no. 46.

H. Y. T. *Illustrations of 100 MSS.*, vol. II, pl. XXXVIII-XLII.

Vellum, $10\frac{7}{8}$ by $7\frac{1}{2}$ in. ff. 64, 10 borders. Cent. XV (c. 1450).

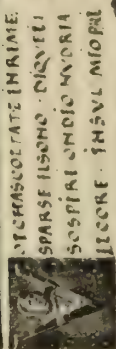
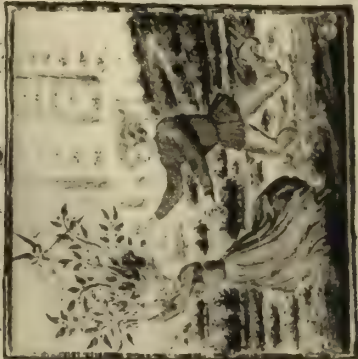
Binding : Black leather over boards, stamped with elaborate cable patterns Venetian (?), and gold dots.

The binding of this volume is noticeable for its fine condition and handsome semi-Oriental Venetian pattern. It is of black leather (said to be camel's hide) over boards, with gold dots and rings.

The decoration of this book consists of ten borders in grisaille of birds, flowers, foliage, etc. I know no Italian grisaille work so delicate and tasteful, with its slight admixture of pale blue, green and pink, and bright gold dots.

PLATE 24, f. 2. One of the characteristic borders, but the reproduction does not give a correct idea of the extreme lightness of the colouring.

FRANCISCO
TRARCEPO
ETAE CLARISSIMI
AC FLORENTIN-
CIVIS SONECTO
RVM ET CANTILE
NARVALIBERJ
CIPIT FCELEST



OTRASCOETATE INRAME
SPARSE ILSONO. NINTEI
SOSTERI UNDO MORIA
ILLORE. INEVL MIORE
MO GIOVINIL FARORE
Quidam impati duntaxat que cruce
pauca et hic inno pango. N. magno
Sancti exant. sperant eum dolere
Que fia claret proia innoia amori
Sore nioar ptem nio et pordio
Ma bon nioque or ilcom alicy el nio.
Fauola huc in ampo em: 10. 11. 12
D. m. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

LOT XVIII.

PETRARCH : SONNETS AND TRIUMPHS.

H. Y. T. *Catalogue*, third series, no. XCII.

H. Y. T. *Illustrations of 100 MSS.*, vol. II, pl. XLIII-XLVII.

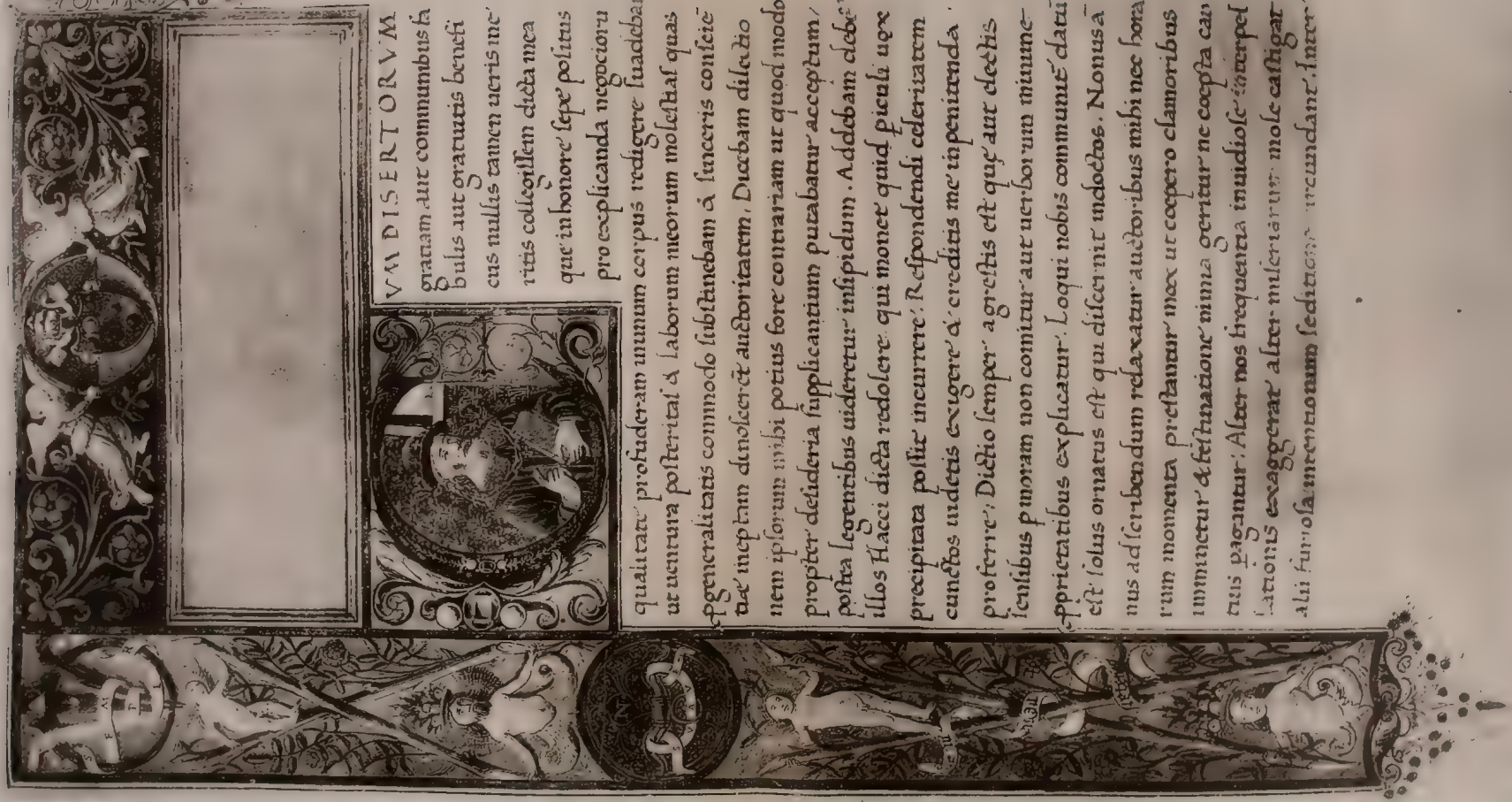
Vellum, $8\frac{3}{4}$ by $4\frac{1}{2}$ in. ff. 196, 7 Miniatures. Cent. XV (c. 1470-80).

Binding : Italian red morocco, 18th century.

This charming little volume of certain Florentine origin was thrown in as a make-weight when I was bargaining with an Italian nobleman for a splendid example of an early English Apocalypse of the 13th century in a famous city on the coast of the Adriatic. The pictures contained in it, seven in number, are characteristic of the best period of Italian art, and should be compared with the full-page pictures of the still more splendid Petrarch, written by Sinibaldi, 1476, in the Bibliothèque Nationale (Ital. 548), in which the border work is of exactly the same character.

The arms on the binding seem to show that some time in the 18th century the book belonged to a member of the family of Albani of Bergamo.

PLATE 25, f. 11. The two opening pages of the Sonnets, considerably reduced. Apollo pursues Daphne, from whose head springs a bay tree. Doubtless this is symbolical of the love affairs of Petrarch and Laura.



LOT XIX.

CASSIODORI EPISTOLARUM LIBRI XII.

H. Y. T. *Catalogue*, series I, no. 50.

H. Y. T. *Illustrations of 100 MSS.*, vol. II, pl. XLIX, L.

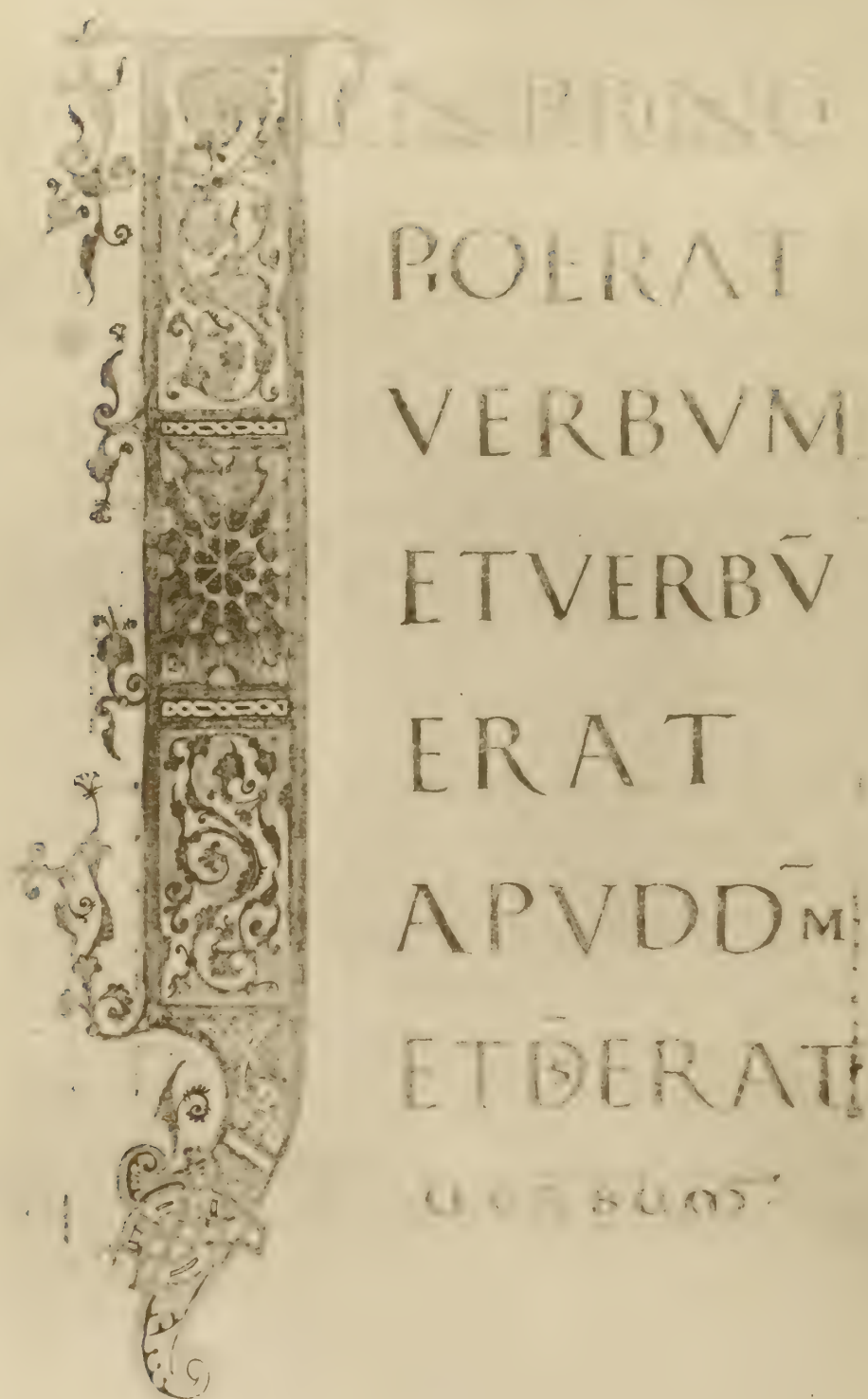
Vellum, $13\frac{3}{4}$ by 9 in. ff. 265. Cent. XVI (1510).

Binding: Brown leather with silver and blind tooling, and the arms of Leo X (1509-1519), surmounted by a tiara, painted in the centre of each cover.

The merit of this interesting volume is that it seems to have been written for Giuliano di Medici, the brother of Leo X, the famous Medici Pope, in whose library it ultimately found a place.

It is beautifully written, but has only one page of fine illuminations. Although a late book (about 1510), it has the rare merit of having been written for a famous family, the opening page profusely adorned with the various emblems of that family, and the contemporary binding, of the best Roman work, decorated with the arms of a famous Pope.

PLATE 26, f. 1. A beautiful partial border. Above, the arms of Leo X, supported by two angels; at the top of the border, on the left, are three plumes, white, red and green (the future colours of United Italy), a large gold ring with a gem, and a scroll inscribed "SEMPER." In the centre of the same border is a medallion containing, according to Dr. James, a bow and ring, with scroll and motto "SUAVE." The bow and ring look to me more like a yoke. Above it is a capital N. This gold N, according to Dr. Biagi, generally means that the volume belonged to the Duke of Nemours—Giuliano, son of Lorenzo, and brother of Giovanni, the Pope. Giuliano was born in 1478, and died in 1516. Exiled in 1494, he returned to Florence in 1512. In 1515 he married Philiberta of Savoy, and was made Duke of Nemours.



LOT XX.

LATIN GOSPELS. NINTH CENTURY.

H. Y. T. *Catalogue*, fourth series, no. C.

H. Y. T. *Illustrations of 100 MSS.*, vol. III, pl. I-VIII.

Vellum, 11½ by 9 in. ff. 204. Cent. IX.

Binding : Modern vellum.

This copy of the Gospels is the earliest specimen of the Illuminator's art which I possess. It was produced probably in the Monastery of St. Martin at Tours about the middle of the ninth century. Of this there is, however, no proof. It is inferred from the style of the decoration and of the writing which is a beautiful Caroline hand, while for the prologues a different script is used, uncials or half uncials.

The rubrics before each Gospel are written in large burnished gold capitals on purple panels, and are enclosed in decorative borders. The opening words of the first Gospel are, unfortunately, missing. The three other Gospels begin with superb initials of a most intricate kind, the accompanying words being of burnished gold, and for the most part in large capitals. The great initial I's to Mark and John are particularly magnificent. St. Jerome's general preface also begins with a grand initial N of the width of the text. The other prologues are adorned with smaller but still very large initials of the same kind.

The Eusebian Canons occupy six pages, one leaf being missing. The arches enclosing the Canons are very ornamental, the columns being of patterned gold or silver or painted to imitate marble, with elaborate capitals. The condition of the book is remarkably good, considering its antiquity.

PLATE 27. The initial I to the Gospel of St. John. It must be remarked that the reduction in size much destroys the effect of the original.

LOT XXI.

BEATUS SUPER APOCALYPSIM.

H. Y. T. *Catalogue*, second series, no. 97.

H. Y. T. *Illustrations of 100 MSS.*, vol. III, pl. IX-XIX.

Vellum, 15 by 11 in. ff. 302. Cent. IX (894 ?).

Binding : Modern purple velvet.

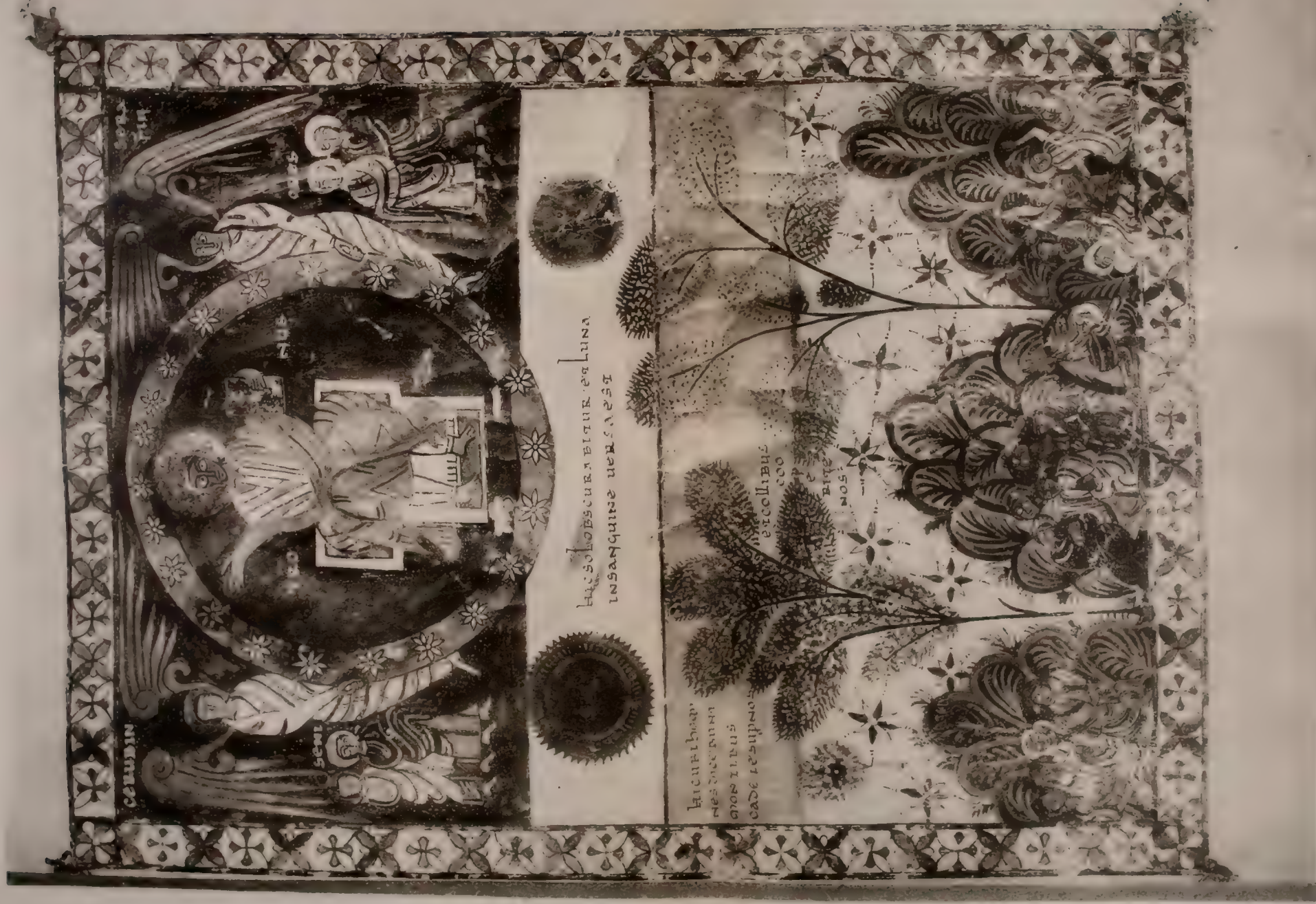
This volume was produced in the year 894 A.D. at the command of an Abbot named Victor, in a monastery dedicated to St. Michael, in the north of Spain, and it is believed to be the earliest known example of a pictorial Spanish Beatus. Its illumination resembles, in one respect, the early Irish MSS. of about the same date, the figures being much ruder than the ornamentation. The figures, however, are much better drawn, though the ornamentation is far less delicate than what we find in the Celtic masterpieces of Irish art. The colouring is barbaric, reds and yellows predominating in almost every picture. The figure painting betrays a connection with Byzantium, while the horse-shoe arches point to Saracenic influence.

These remarks are based on a learned and elaborate description of the book by Dr. James, which occupies 26 pages of my catalogue.

This is the only Spanish MS. in my collection. Though not the earliest in date, it is the most archaic in style, and the most startling in its colouring. In only two of the ninety pictures contained in it has any gold been used, and that sparingly. In vol. III of my "Illustrations" will be found no less than ten plates, reproduced from this volume.

PLATE 28, f. 112. At the top two angels hold a disc, bordered with stars, in which is seated Christ with a tablet. Two elders nimbed, stand on either side. Below, a landscape of mountain and trees, with Sol and Luna above, and falling stars. Under each mountain a group of terror-stricken men.

PLATE 29, f. 252v. A huge green tree, full of birds, red, brown, yellow and pink, and three nests in section with young birds. Below, a yellow ox and Nebuchadnezzar eating a plant.





Lot XXI.
Original size, 15 by 11 in.

LOT XXII.

EVANGELISTARIUM GRAECUM.

H. Y. T. *Catalogue*, second series, no. 99.

H. Y. T. *Illustrations of 100 MSS.*, vol. III, pl. XX-XXVII.

Vellum, 13 $\frac{1}{4}$ by 10 in. ff. 378. 34 miniatures. Cent XII.

Binding : Modern purple velvet with gilt clasps and gaufered gilt edges, one clasp missing.

As the last lot was one of the finest examples of Gothic work done in Spain, in 894, so the present volume may be considered the high water-mark of Byzantine art about 200 years later. It is a marvel that a great tome which appears to have been exhibited for a long period in some Byzantine church, should remain after some 700 years in such absolutely perfect preservation. It was formerly in the Hamilton Palace Library. Sold to the German Government in 1882, it was re-sold with others, in London, in 1889, a protest, it was understood, of Prince Bismarck, against what he considered the extravagance of the purchase, advised by the Crown Prince.

The figure subjects in this magnificent book are of three kinds; (*a*) large pictures at the beginnings of the divisions : (*b*) marginal pictures without backgrounds, and pictures in initials : (*c*) pictures in the text, with background. They are 34 in number.

The innumerable smaller initials throughout the book have all the appearance of enamel, and the little figures painted beside the text, to illustrate incidents and to represent saints, prophets, etc., therein alluded to, are an unusual and pleasing accompaniment to the text.

As to the character of the script, I have certainly never seen a Byzantine MS. more beautifully written, and, as to condition, it is

superb. The designs of the ornament have often a very Asiatic look, and I cannot help thinking that the artist must have had in his mind the colouring of Oriental carpets and rugs.

PLATE 30, f. 1. The border, in which blue predominates, is of conventional foliage. The writing below, the opening of the Gospel of St. John, is in gold, the capital E having all the delicacy of an enamel. The picture is divided into two parts : on the left the risen Christ, triumphant in death, grasps the wrist of an aged man (Adam), who emerges from a sarcophagus, while prostrate Death clutches at his knees, and Eve, in red, prays in the background. King David and another prophet look on. In the picture, on the right, St. John, bearded and nimbed, looks up to the Divine Hand, while he dictates his Gospel to Prochorus, his secretary.

ΕΥΑΓΓΕΛΙΣΤΑΡΙΟΝ
 ΤΗΣ
 + ΠΑΓΑΚΗΝΙΚΗΣ



ΕΥΑΓΓΕΛΙΟΝ
 ΜΑΡΧΗ· ΗΨΟΝ·
 ΚΑΙ Ο ΛΟΓΟΣ ΗΨΗ
 ΤΩΝ ΘΥ· ΚΑΙ ΘΕΨΗ

Ο ΛΟΓΟΣ ΤΩΝ ΘΥ
 ΜΑΡΧΗ· ΗΨΟΝ·
 ΚΑΙ Ο ΛΟΓΟΣ ΗΨΗ
 ΤΩΝ ΘΥ· ΚΑΙ ΘΕΨΗ

LOT XXIII.

PERSIAN LITERATURE.

H. Y. T. *Catalogue*, second series, no. 100.

H. Y. T. *Illustrations of 100 MSS.*, vol. III, pl. XXVIII-XLIV.

Oriental paper, $10\frac{3}{4}$ by 7 in., ff. 438. 38 miniatures. Cent. XV (1410).

Binding : Oriental black leather, gilt and blind tooled, with flap.

This MS. which I obtained from M. S. Bing, the Paris dealer in Oriental works of Art, was made for presentation to Iskander, the grandson of Timur, the great Turki conqueror, generally known as Tamerlane. He was assassinated a few years after the presentation to him of this volume. Its date is 1410 A.D. The late Mr. Michael Kearney, who, in 1900, wrote what I believe to be an excellent account of it, for my catalogue, attributes its origin to either Shiraz or Isfahan. But Dr. F. R. Martin, of Stockholm, the author of "Miniature Painting and Painters of Persia, India, etc." and a great authority on Oriental MSS., wrote to me subsequently as follows : "I am almost certain that your fine MS. was made, not at Shiraz or Isfahan. The great art centre at that time was Samarkand. The ornamentation is in true Samarkand style. The most interesting of the MS. are the decorated pages. They are of great value for our knowledge about a rich epoch from which almost only the monuments of Samarkand are left."

In my "Illustrations" I give no less than 17 plates of the 38 illuminated pages, because the best early Persian work is little known, and because it is interesting to compare it with the best contemporary European book-painting, e.g. the "Belles Heures du Duc de Berri," the production of which coincides exactly in date with this volume of Persian literature.

This MS. is a compilation of 39 books in a single volume, beautifully written by two hands in an extremely minute Ta'lik character, with a great quantity of fine and delicate ornamentation, besides 38 miniatures of high quality. There are several Bible pictures among them, such as Adam and Eve, Noah and the Ark, Abraham sacrificing Isaac, etc.

PLATE 31. This MS. opens with two beautiful Unwāns (frontispieces), of which this plate is half of one. Nothing in Western art surpasses in intricate elaboration, these splendid Unwāns, in which blue and gold predominate. Perhaps they are most comparable to some pages of the Book of Kells and the Lindisfarne Gospels.

PLATE 32, page 231. A polo game in which Gustasp is the principal player, but the Emperor of Rome is also one. Polo is, of course, a game of Eastern origin; I believe I witnessed the first polo match in the British Isles, between two cavalry regiments, in the Phoenix Park, in 1871.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ



الْحَمْدُ لِلَّهِ الَّذِي هَدانا لهذا وَكُنَّا لَهُ مِنَ الْغَافِلِينَ



Lot XXIII.
Original si c, 10 $\frac{7}{8}$ by 6 $\frac{7}{8}$ in.



Lot XXIV.
Original size, $9\frac{1}{2}$ by $7\frac{3}{4}$ in.

LOT XXIV.

FRENCH GOSPELS.

H. Y. T. *Catalogue*, Second Series, no. 68.

H. Y. T. *Illustrations of 100 MSS.*, vol. III, pl. XLV-XLVIII.

Vellum, $9\frac{1}{2}$ by $7\frac{3}{4}$ in. ff. 194. Cent. IX-X.

Binding: Brown leather, cent. XVI, with modern gilding.

A fine example of a MS. of the tenth century, written in a Caroline hand, with examples of the formal clean-cut initials, characteristic of the period, and two drawings of Evangelists. Manuscripts of this period are extremely rare. As parallel examples, I may mention (1), a Gospel given by Ebon, archbishop of Reims, to the Abbey of Hastviller (Epernay), illustrated by Bastard. (2), a MS. containing the lives of St. Columban and his disciples which came into the Turin Library from the Monastery of Bobbio. I presume it was burnt in the fire of 1904, and the only surviving record is a plate in the "Atlante Paleographico-Artistico" (Turin, 1899).

PLATE 33, f. 11. The letters L and I elegantly interlaced on the opening page of Matthew. For the two figures of the Evangelists reference must be made to my "Illustrations," vol. III. It will be noticed that the decoration and script are absolutely Carolinian, while the figures are altogether Byzantine.

LOT XXV.

WILLIAM OF TYRE.

H. Y. T. *Catalogue*, First Series, no. 42.

H. Y. T. *Illustrations of 100 MSS.*, vol. III, pl. XLIX-LI.

Vellum, $13\frac{3}{4}$ by $9\frac{1}{2}$ in. ff. 211. 25 Historiated Initials. Cent. XIII (1250-60).

Binding : Stamped leather over boards, 5 bosses on each side.

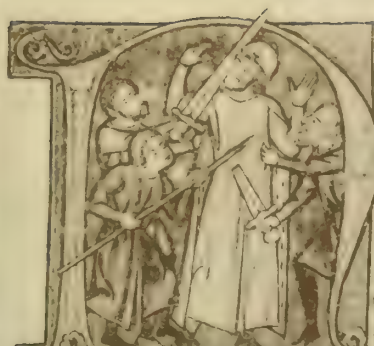
This is one of two MSS. of the "History of the Crusades," by William of Tyre, which were used by Paulin Paris in his work on that author, published in Paris in 1879. William (born 1130, died 1190), was a Frenchman, and was made Patriarch of Tyre in 1167. The volume is interesting as being almost contemporary, about sixty or seventy years after the death of the historian, and is a fine example of a Historiated Chronicle of Events. The decorative work consists of a miniature to each book, of very good and interesting style. There is little gold : the drawing is excellent. The colours which predominate are light blue and orange scarlet.

The value of the historiated initials, both for their artistic merit and for their animated drawing, may be gathered from the six examples which are given in this catalogue. The whole 25 are to be found in vol. III of my "Illustrations."

PLATE 34. Specimens of the 25 interesting miniatures which adorn the book.

- (1) The death of Sanguius, murdered by his chamberlains.
- (2) A group of boys fighting : the one in a dark robe is Baldwin IV. On the right Baldwin shows his bleeding arm to William, then Archdeacon of Tyre, who discovered from the fact that the wounds did not hurt the boy that he was leprous.
- (3) The Patriarch Amaury joins the hands of King Amaury and Mary.
- (4) This seems to represent Richard I receiving the King of France and the Queen of Sicily, who are landing from a ship.
- (5) A barelegged man in mail, beneath whose black horse a foal is running, is pursued by a troop of knights. This picture has not yet been identified.
- (6) Bishop Adhemar of Le Puy lying dead surrounded by ecclesiastics.





Et demou
la mort l
li baron
rent cor
neut so
Baudon
de la roi
Enfies est
sicum le
a tie: coronez. Mes de tel aage est
apartenuanz: boen de afere. si q
len bien cognoistre qui l seton.

a tie: coronez. Mes de tel aage est
apartenuanz: boen de afere. si q
len bien cognoistre qui l seton.

Ichadin. la tie de gypte. Et van
ne mlt bien les chadans



manas. en costant pour qir
aucunes bien fco le message.

en tunc.



Enies esto
le roi ban
Amairu
duez oip
eston au
descalor
autre ho
Carliroe
not onq
de la for
de comenca afordre entre les baron
il en iauort de tels qui disoient que
ne deuort mie estre hoirs. Li aires f

de comenca afordre entre les baron
il en iauort de tels qui disoient que
ne deuort mie estre hoirs. Li aires f



dis que quant li rois Baud
am. demanda le reaume. l
le desleura de ceie dame rou



du roi de france. sa eston pat

or la gens oera ce. reimen
seigneurs de la cite. qui si
ici est le...



ensen la propre persone. poi
au siege de iherusalem les li

NICOLAI PEROTTI PROHEMIVM IN LIBRVM
LIBRI GRECI HISTORICI AD NICOLAVM QUIE-
TVM PONTIFICEM MAXIMUM FELICITER INCIPIT



BSQVI TANTVM AN-
QVANDO PEROTI ALI-
HI ABSTE MYN-
HEX MAXIME CONVER-
IN LATINVM SERMONEM
QVINGE LIBRIS-FOLIBI C-
SOLI IN BIS SUPERSTITES-
EX AMPLISSIMA ILLIVS HIS-
TORIA REMANSERE QVA-
RE IN NVMERO TALEM SV-

peris habeo gratiam. quorum maiestate suggerente mihi fauorem op-
perisci. Sanctitati tue ita nisi me animus fallit. gratissimum futurum
ibi uero ingentes ago gratias. agimq. dum iuriam. quae unum ex mul-
tis. cui hoc munus delegares elegisti. Nam per immortalem deum qd
mihi uel in praesentiarum et uel in a posteritatis memoriam glo-
riosius inungi potuit q. in ueterem atq. recedentem sed. tamen
egregiam ac li. cultam praestitit. et tunc auctori. sydoniam mihi
con. proferrem. et quasi de nouo scribens uotis hominibus tamq.
per manus traderem. Mihi qui sem ita iocundus hic labor fuit
ut maiorem mihi fingere uoluptatem. q. oro quidem potuissim
primum q. morem gerendam uoluntate tua. Cuius maxima semper
ac pene immortalia fuerunt. et p. no. uoces benentia. Tandem q. si
ta uarietate rerum q. et li. et uocis. et uocis. et uocis. et uocis. et uocis.
suauior auro cibis offerri potest. q. et li. et uocis. et uocis. et uocis. et uocis.
tum in qua cum magnitudine. et li. et uocis. et uocis. et uocis. et uocis.
dore quoq. uocis. et li. et uocis. et uocis. et uocis. et uocis. et uocis.
dam quasi summius. et li. et uocis. et uocis. et uocis. et uocis. et uocis.
in opere solybus q. et li. et uocis. et uocis. et uocis. et uocis. et uocis.

LOT XXVI.

POLYBIUS : PEROTTI'S TRANSLATION.

H. Y. T. *Catalogue*, Third Series, no. LXXXVII.

H. Y. T. *Illustrations of 100 MSS.*, vol. III, pl. LVII, LVIII.

Vellum, $13\frac{1}{8}$ by 9 in. ff. 174. Cent. XV (c. 1470).

Binding: Original brown stamped leather ; rebacked, the sides in good preservation, in a Venetian style.

This volume is a fine specimen of a Latin translation of a Greek classic, of the best period of Florentine work, and it has a place in my collection as the only example of the white ribbon decoration, which was a favourite mode of adorning the initials of these books. The binding also is original and interesting. The vellum is of fine quality and the script most careful.

PLATE 35. A good specimen of the white foliage ornament so fashionable in North Italy in the 15th century. Pope Nicholas V, to whom the translation is dedicated, was Pope from 1447 to 1455, and was a generous patron of young literary men.



Lot XXVII.
Same size as original.



Lot XXVII.
Same size as original.

LOT XXVII.

PORTULANO, BY GIOVANNI BENEDETTO.

H. Y. T. *Catalogue*, Second Series, no. 95.

H. Y. T. *Illustrations of 100 MSS.*, vol. III, pl. LIX, LX.

Vellum, $8\frac{3}{4}$ by $5\frac{3}{4}$ in., ff. 20. 1543.

Binding: Red velvet.

It is rarely indeed that a MS. *Mappemonde* of the 16th century, by a known Italian artist, precisely dated, can be found extant and intact ; and it is equally interesting that the great nobleman, Arthur de Cossé, for whom it seems to have been made, should have his arms emblazoned on the first page.

At the beginning of the volume is a folding Map of the World, measuring $26\frac{3}{4}$ by $17\frac{1}{2}$ in., in the border of which are inscribed the initials G. B., and the date 1543. These initials remained mysterious until M. Henry Harrisse identified them as belonging to one Giovanni Benedetto, whom some treasury receipts in the reign of Francis I style "Jean-Marie dit Benedict, du pays de Siennois, expert en cosmographie."

PLATE 36. The arms of Marshal de Cossé painted on an additional fold of the large mappemonde. Above, in the scrolled border of the map, which is of blue and gold, are the initials of the geographer.

PLATE 37. The North American portion of the world-map. In spite of its rudimentary character it is far in advance of any previous map extant at the time when Benedetto traced it. The position and the shape of Labrador, the Gulf and the Peninsula formed by the *Baie de Chaleurs* and that of Cape Breton ; Anticosti with correct dimensions and position ; Newfoundland above all (not given in this facsimile), shown for the first time in one piece and in its true triangular shape, with the base of the triangle fronting south and not north as previously, cause this small map to be a unique production for the middle of the sixteenth century.



Lot XXVIII.
Original size, $10\frac{3}{8}$ by 7 in.



LOT XXVIII.

PORTULANO, BY BAPTISTA AGNESE.

H. Y. T. *Catalogue*, Second Series, no. 96.

H. Y. T. *Illustrations of 100 MSS.*, vol. III, pl. LXI-LXIX.

Vellum, 10 by 7 in., ff. 18. Cent. XVI (c. 1550).

Binding: Venetian, Cent. XVI, olive-green morocco, gracefully tooled, and with four silver clasps.

The Genoese cartographer, Baptista Agnese, is known to us only by his *Portulani*, said by some to be as many as 60 or 70, which have come down to us, most of which are now in public libraries. Some of these are signed and dated, the dates ranging from 1536 to 1564; several, like the present copy, are anonymous; but the internal evidence of authorship is so strong that it is impossible not to believe that they are not by the same hand as those which are signed. These volumes were not meant for sea-captains or navigators. They were meant to grace the tables of rich merchants or princes, and are often, as in the present case, sumptuously bound. The Emperor Charles V seems to have presented one to his son Philip, such a volume with appropriate arms having appeared in the Spitzer sale, when it was sold for a large price. The present copy was bought in Rome in 1826 for 22 scudi. Except for the compass, which was inserted in the back cover, and which is missing, it is quite perfect.

PLATE 38. The beautiful Venetian binding of olive morocco, with little silver hands for the four clasps. Of the many *Portulani* which I have seen, this is the most luxuriously bound. The coat of arms of the owner and his wife are not on the binding, but occur on folio 2.

PLATE 39. In vol. III of my "*Illustrations*," I give facsimiles of eight of the pages of this atlas, but I am only able to give here the western half of the map of the Atlantic Ocean and the adjoining coasts. In this map and another the Straits of Magellan are given as separating South America from a Southern Continent.





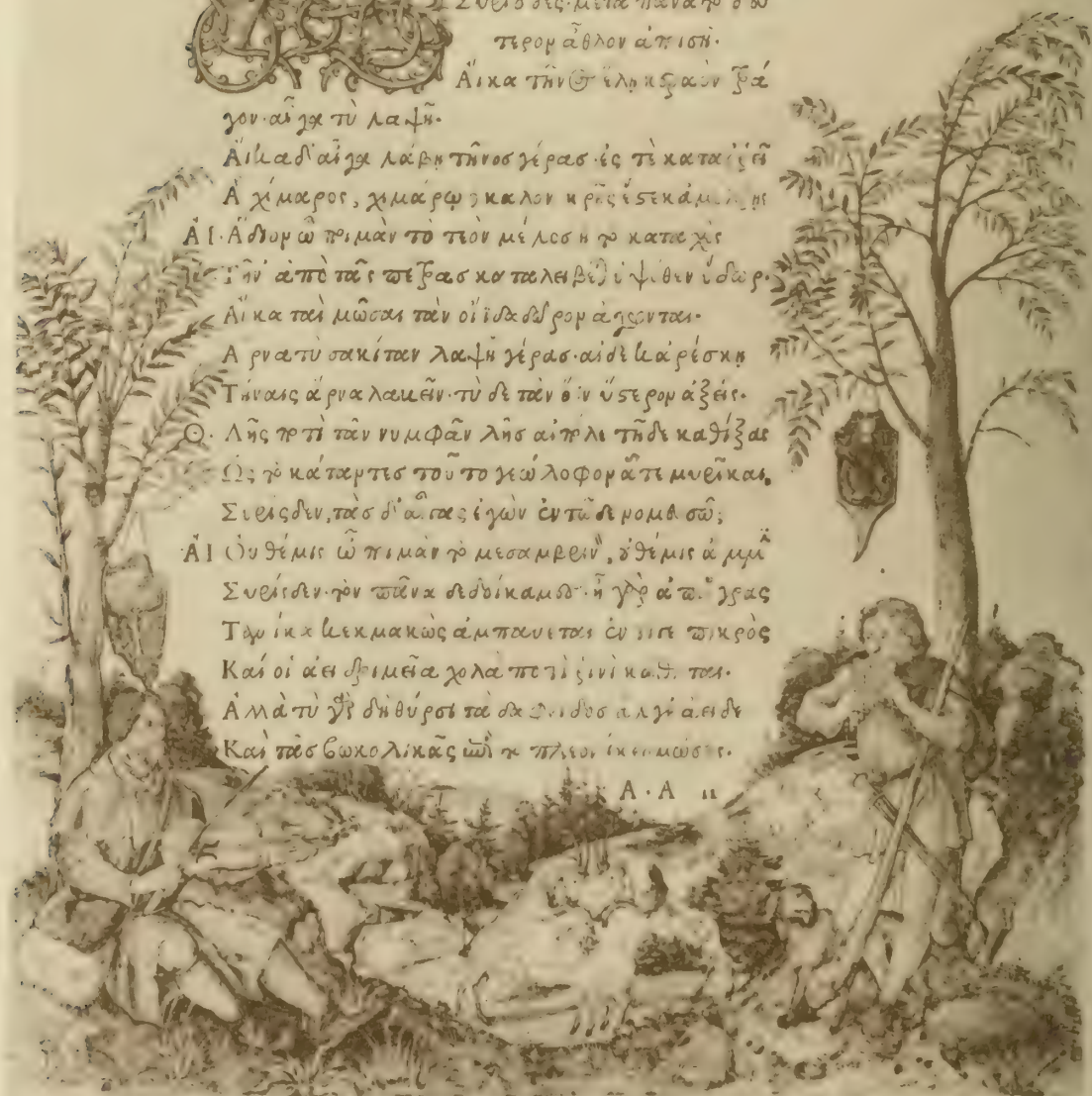
ΘΕΟΚΡΙΤΟΥ ΘΥΡΣΙΣ Η ΩΔΗ
ΕΙΔΥΛΛΙΟΝ ΠΡΩΤΟΝ.
ΘΥΡΣΙΣ Η ΩΔΗ.



Δύπτερό φιδέειμα καὶ ἀπὶ
τυσαίπολε τήνα,
Ἄπτε τὰς παρὰ σὺν μελίσ-
σεται· ἀδὴν δὲ καὶ τυ
Συείσθεις· μετὰ πάντα γὰρ δὴ
περὶ ἀθλον ἀπὶ σπῆ.
Αἶκα τὴν ὅτ' ἔλκεται τὸν φά-
ρον· αἶμα τὸ λαφῆν.

Αἶκα δ' αἶμα λαβὴν τήνος γέρας· ἐς τὴν κατὰ ἵπ-
π' ἄχμαρος, χμάρω καλον κρῆς ἔσκαμνεν·
Αἶ· Ἄθρο' ὦ πιμάν τὸ πόνος μέλινον κατὰ χε-
ρὶν ἀπὸ τῆς πεφασσάμενης παλαιβίβ' ἰφθίμ' ἰδωρ.
Αἶκα τὰ μῶσαι τὰν οἰδαδ' ὅσον ἀφρονταί.
Αρνατὺ σάκίαν λαβὴν γέρας· αἰδὲ καί ρέσκη
Τήναις ἄρα λαμῆν· τὴν δὲ τὰν ὅν' ὕστερον ἀξίει.
Ο· Λῆς πρὶ τὴν νυμφῶν λῆς αἶπ' ἡ τῆδε καθίζαι
Ὡς γὰρ κατὰ τὸ τοῦτο γυῖο φορᾷ τι μνεῖται,
Συείσθεις, τὰς δ' αἶμας ἰγὼν ἐν τῷ ἀρομῶσ;
Αἶ· Οὐ θέμις ὦ πιμάν τὸ μεσάμειν, ὅθ' ἐμὲς ἀμῆ
Συείσθεις· τὸν πάντα διδοίκαμεν· ἢ γὰρ ἀπὸ γέρας
Τὰν ἱκελὲς μακρῶς ἀμπανταί· ἐν τῷ πικρῶς
Καί οἱ αἰθριμῆα χολαπτετὶ ζινίκατ'· τοί.
Ἀλλὰ τὸ γὰρ δὴ θύροισι τὰ δαδὸν δὸς ἀλγίσαιδ'·
Καὶ τὰς βωχολικὰς ὡδὴ πλὴν ἰκελμῶς.

Α·Α "



LOT XXIX.

THEOCRITI, HESIODI, ETC. OPERA.

Printed on vellum, folio, at Venice, Feb. 1495, by Aldus Manucius Romanus.

Binding : Old white vellum, slightly gilt on the back.

This is a printed volume, one of the earliest of the Aldine Classics, printed at Venice in 1495. It is included in this sale on account of its opening page, which shows that the volume belonged to Bilibald Pirkheimer, the great German book collector. He was born in 1470, spent a good deal of his youth in Italy, where he laid the foundations of his Library, and in 1497 returned to Nuremberg, where, until his death in 1530, he never ceased to collect books, and was renowned for the possession of the largest and best library in Germany, and for his liberality in allowing scholars to have free use of it. He was in very close friendship with Albert Dürer, who made a most interesting portrait of him on copper about 1520, designed two book-plates for him, one of which is in this volume, and decorated some of his books with marginal drawings. Sixteen of these were bought by Overbeck of Leyden when Pirkheimer's library was dispersed about a hundred years after his death. Possibly this volume may be one of them. Its antecedents were very carefully studied by the late Mr. Kearney, to whose strong recommendation I owe its purchase by me in 1897.

PLATE 40. This frontispiece, with its rustic landscape and shepherds with their flocks, shows a grace and sportive fancy not always revealed by Dürer. It is in colour, heightened with gold. The arms of Pirkheimer and his wife hang on the trees. There being no absolute certainty as to the painter of this picture, its attribution to Dürer must be left to depend on circumstantial evidence. If not by him, it was probably by some pupil under his direction.

LOT XXX.

ARISTOTELIS CUM COMMENTIS AVERROIS.

Vellum, 2 vols. printed at Venice in 1483, by Andreas de Asola. Exceedingly rare, only two or three copies known. Hain, *1660. Full page illumination to each volume, and 30 Historiated Initials.

In the composition of this sale catalogue my continual difficulty has been to avoid superlatives. The sale catalogue is a sort of funeral of my MSS., and my endeavour has been to avoid excessive praise, which is the bane of funeral orations. In regard to this Lot 30, which is not a MS. but a printed book, I make an exception, for I am quoting at full length from an article in which I described the two volumes in the Burlington Magazine, of April, 1906, a description which possibly errs on the side of too great eulogy. It represents, however, my opinion of the book when I purchased it 22 years ago, and I must admit that the lapse of time has not diminished my enthusiasm for its extraordinary merits. The article ran as follows :—

THE MOST MAGNIFICENT BOOK IN THE WORLD.

Among the early printers of Italy Nicholas Jenson, the Frenchman, and Aldo Manuzio, the Roman, enjoy the widest reputation. But fewer people know Andrea dei Torresani, who, in the year 1483, produced from his press at Venice a finer book than either of his two more famous contemporaries ever achieved. With both of them Andrea dei Torresani, or, as he was more commonly called, Andrea d'Asola, was intimately connected. He was the father-in-law of Aldo Manuzio, to whom his daughter Maria was married in 1499. He was the purchaser of the presses of Nicholas Jenson on or shortly before the death of Jenson in 1481, and from

that year, either alone or in partnership, he continued his career as a Venetian printer till his death in 1529, a period of no less than forty-eight years. When his son-in-law, whose partner he became in 1499, died in 1514, leaving behind him three young sons and a daughter, Andrea became the guardian of his four grandchildren. For the eldest he obtained an appointment at Asola, his native place, a little town near Mantua, not to be confounded with the better known Asolo in the Venetian territory, the home of the Queen of Cyprus and afterwards associated with the poet Browning. The second grandson, Antonio, became a bookseller at Bologna; the third, Paolo Manuzio, who was an infant of three years old at the death of his father, Andrea brought up at his house in Venice until he was of age to take a part in the business of the firm. I have given these particulars in order to show the long and varied experience of Andrea in the business of a Venetian printer.

Let us now say a few words about the Latin edition of the works of Aristotle, with the commentary of Averroes, the first complete edition of the philosopher ever given to the world.

This copy consists of two immense volumes, in size $16\frac{1}{2}$ by 11 in., and printed throughout with the blackest ink on the choicest and the whitest vellum. The weight of the whole work is 33 pounds. The print is of two sizes, a larger size for the text, a smaller size for the commentary, closely resembling, if not identical with, the Gothic types of Jenson. Most of the numerous books into which the work is divided open with an initial finely ornamented in the North Italian style with pen-work, painting, and the heads of philosophers; but the most distinguished feature of the book is the title-pages of the two volumes, each of which is elaborately adorned by the hand of some painter apparently of the Ferrarese school. On folio 1 of the first volume is represented Aristotle, who sits on a rock, and with uplifted hand instructs the Cordovan Averroes, who, with pen in hand and inkpot and book lying on the ground beside him, drinks in the wisdom of his Greek instructor. The ornamentation, consisting of a tasteful arrangement of pearls and rubies, gems and nymphs, cupids, satyrs and deer, may be allowed to speak for itself. It is sufficient to say that it is equal to the very finest Italian miniature work of the period—the end of the fifteenth century. But attention may profitably be directed to the hexameter line, written in gold Roman capitals, which runs as

follows:—ULMER ARISTOTILEM PETRUS PRODUXERAT ORBI. The question at once arises, who was this Petrus Ulmer who produced this Aristotle for the world? I have been at some pains to identify him, and offer, with diffidence, and in hope of further elucidation, the following suggestion.

We have seen that Andrea d'Asola, shortly before Jenson's death, acquired by purchase the Jenson presses. Now Jenson had an intimate friend whom he made by his will the guardian of his children, a German, named Peter Ugelleymer. To him he bequeathed his punches, the matrices from which his famous types were cast. Peter was a native of Frankfort, and was an active man of business in Venice. What more likely than that he made over his punches to the enterprising Andrea d'Asola, who, having used them for the type of the Aristotle, put, by way of acknowledgment, a complimentary verse on the first page, possibly presenting this unique copy to one who had so largely contributed to its success? The convenience of abbreviating the unmanageable Ugelleymer into the convenient Ulmer is manifest.

The first folio of Volume II has a similar illumination, with seven figures of philosophers standing on a balcony, a monkey sitting on the gilt balustrade in front of them.

I have only to add that the book was completed within the year 1483, the dates of the different parts ranging from February to November of that year, and the two earlier parts being issued by Andrea in partnership with Bartholomew de Blavis. The cost of this copy must have been very heavy, and its so prompt and sumptuous production stamps Andrea as one of the very greatest printers of the Renaissance in Italy.

PLATE 41. This is the opening page, very much reduced, of the first volume, which is described above.



LONDON: J. DAVY & SONS, 8 & 9, FRITH STREET, W. 1.

BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1919.

Z
6623
.T595
IMS

Thompson, Henry Yates, 1838-
1928.

Catalogue of twenty-eight
illuminated manuscripts and two
illuminated printed books, the
property of Henry Yates
Thompson, which w

PONTIFICAL INSTITUTE
OF MEDIAEVAL STUDIES
59 QUEEN'S PARK
TORONTO 5, CANADA

